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SYLLABUS OF PAPERS.

BABBITT, E. H. : Language the medium, and so the measure, of thought. Discipline in language a discipline of thinking processes. Modern Languages as compared with ancient, embody thinking processes near our own, and less commentary-work to make them intelligible. This leaves room for, 1. More accurate translation from the outset; 2. A better drill of the reasoning faculties in sight translation; 3. A very important discipline *in pace*. Methods in detail covering these points.

BASKERVILL, W. M. : Literature defined—a dearth of it in the South before the War.—The causes: an attempt to account for sporadic appearances, as in Georgia.—The writings of Southern statesmen.—War poetry.—The rise of a new school about 1870: its eclipse and an attempt to account for it.—The outlook.

BUTLER, R. F. : The presence of literary studies in the collegiate curriculum capable of justification only on the basis of an adequate mode of treating them. Actual practice divergent; treatment often diffuse and without well-defined aims, often narrow and dogmatical. Statement of the formal requirement involves, first, a strict formulation of the general pedagogical aim; and, second, the determination as to how far the nature of the material of investigation affects the attainment of this aim.—The instructor can know how far and in what particular literature lends itself to specific educational ends only as he surveys the whole detail of literary investigation with an understanding of its motive principles. It is the purpose of an *Encyclopædia and Methodology* of any department of knowledge to make such a survey of the entire field possible to the specialist.—Requirement that the student shall be aware of a distinct end for each detail of all work undertaken. Systematic instruction in the principles to be used as norms of literary investigation. Want of practical utility for the collegiate student in existing works by BOECKH, ELZE and others. Principles to be formulated with reference to the point of view of the student rather than the ideal requirements of the science. The starting-point. The two principles concerned: that of the practical understanding of literature (BOECKH's *Wiedererkennen*). and that of the scientific understanding (BOECKH's *Erkennen*). As to how far the second of these presupposes the first.—As to a substitution of a *Methodology of Literary Study* for the general course in Rhetoric in the collegiate curriculum on the ground that Rhetoric, no less than Literature, demands a different treatment from that commonly given to it, and that the ends proper to it will be best served by making it so approximate to the character of a *Methodology of Literary Study* that the two can be united in one course of instruction.

COOK, ALBERT S.: Contradictory opinions respecting origin of name expressed in *Encyclopædia Britannica* and 'Dictionary of National Biography.'—Has any English etymology yet been found for the name? Is the Celtic derivation proposed by Mr. HENRY BRADLEY admissible? What is to be said concerning its derivation from Hebrew or Chaldee? Sir FRANCIS PALGRAVE's letter.—Considerations which weaken the force of the argument against an Oriental source.—Possible starting-point for discovery of significance.—Independent argument from phonology.

DAVIDSON, CHARLES: The accented vowel of each word in "Béowulf" compared with West-Germanic and West-Saxon form. Words classified in alphabetized lists with reference to earliest occurrence. Cross-reference for all dialectal variations; also to the COOK-SIEVERS' 'Grammar.'

FORTIER ALCÉE: Introduction; i. A brief History of Acadia and of the Dispersion of the Inhabitants; ii. A Journey to the Tèche country: Description of the land where the Acadians settled in 1765: Manners and Customs of the Acadians; iii. Specimens of the Acadian Dialect.

FRUIT, JOHN PHELPS: Significance of a work of Art.—Æsthetic beauty versus utilitarian beauty.—Æsthetic worth of things illustrated.—Æsthetic beauty extrinsic and expressed by creative workmanship.—A work of Art organic. Illustrated.—The artist, a creator: the artisan, a maker.—Creative workmanship spiritual.—Study of creative aptitudes.—Superiority of language as a physical basis for exhibiting the artist's workmanship.—The best of Art found in Literature, and most accessible to the people. Easiest to comprehend in that all are practised in the use of language.—A cause of the decadence in Literature, a neglect of the masters. The newspapers' part in the decadence.—The remedy and the teacher.

GARNETT, JAMES M.: Brief notice of existing translations; discussion of the subject and of theories of Anglo-Saxon verse.—General impression made by the rhythmical flow. Similar impression desirable in modern English.—Alliteration. Line-for-line translation with four accents and alliteration represents normal verse most closely. If unattainable without violence to modern idiom, gives movement necessary. Use of archaic words. Compare WILLIAM MORRIS's 'Sigurd the Volsung.' Example: "The Dream of the Rood."

PAGE, FRED. M.: a. The history of Spanish Literature in the seventeenth century illustrates the necessity of studying the political history of any stated period in order to understand the true character of its Literature; b. Short sketch of the rise and fall of the Spanish power in the sixteenth and seventeenth

centuries; c. Influence of Spanish institutions of this period upon Spain's Literature—they led to the concentration of literary effort upon special kinds of intellectual work;—d. How the drama became the powerful exponent of popular thought, etc.—Its spontaneous development, general character;—brief comparison of the methods of the different schools.—JUAN RUIZ DE ALARCON—compared to his contemporaries—wherein he conformed to the prevailing interpretation of drama by his contemporaries, his own individual ideal of dramatic composition. His superiority, and inferiority in some respects, to the better-known, most highly appreciated Spanish dramatists. Discussion of several of his principal dramas; outline of plots, the character, fundamental idea; form of versification; language, style.

RENNERT, HUGO ALBERT: The Introduction of the Pastoral Romance into Spain, in the middle of the sixteenth century.—Causes of its immediate success. Its origin in Italy. The 'Ameto' of BOCCACCIO. The 'Arcadia' of SANNAZZARO, the model of the Spanish Pastoral Romances. The inconsistencies and extravagances of the latter. The Spanish Pastoral Romances considered in chronological order: The 'Diana' of MONTEMAYOR. Its continuation by ALONZO PEREZ and GASPAR GIL POLO. The 'Diana' of TEXEDA a plagiarism. The *Ten Books of the Fortune of Love* by LO FRASSO. The 'Filida' of MONTALVO: The 'Galatea' of CERVANTES: The *Enlightenment of the Jealous* by ENCISO; The 'Arcadia' of LOPE DE VEGA: The *Age of Gold* by VALBUENA. The *Tragedies of Love* by SOLORZENO. The *Constant Amaryllis* of FIGUEROA. The *Reward of Constancy* by ESPINEL ADORNO. The *Cynthia of Aranjuez* by CORRAL. The *Shepherds of the Betis*, by SAAVEDRA. The *Experiences of Love and Fortune*, by CUEVAS. The 'Havidas' of ARBOLANCHES. Causes of the decline of the Pastoral Romance in Spain. It is succeeded by the "Novela Picaresca."

SHEPHERD, HENRY E.: The specific intent of this paper is to suggest a broader and more critical study of TENNYSON's supreme poetic achievement. It is introduced by a comparison between "In Memoriam" and the several great elegiac attainments of the English language such as "Lycidas," "Adonais," etc. The parallel between "Lycidas" and the poem under consideration is carried out in detail, the historic and intellectual life of TENNYSON's and MILTON's eras being examined at length.—The origin of the "In Memoriam" stanza is traced through several centuries, as far back at least as the time of SPENSER, BEN JONSON and Lord HERBERT of Cherbury.—The relation of the poem to the theological movements and the religious evolution of the age is discussed in full and the probable influence of

these movements is traced specifically in several phases of the work.—The idea of the poet, his progress from doubt and despondency to restored faith and triumphant hope, is explained and the organic unity of the poem is shown to be perfect. The writer explains the relation of Arthur Hallam, the hero of "In Memoriam," to ALFRED TENNYSON and contrasts his relation with that of Edward King to JOHN MILTON. He endeavors to show that a great work of literary art, such as the poem under review, is as legitimate a subject for critical procedure as an ancient classic.—"In Memoriam" abounds in varied learning, recondite allusion, and is, in the purest sense, an expression of the spiritual and intellectual life of this country. The direct purpose of the essay is to stimulate in others a desire for a more intimate knowledge and a more enlightened appreciation, of this sovran effort of English elegiac poetry. The essayist declares that it had been one of the noblest inspirations of his own life.